the big lie lathered with the pretense of culture").

What with the march of Timers and Cort's eccentric and egocentric perspective, this is not an easy book for nonalumni to read, and yet it is, as they say, a valuable addition to the literature. For what we also get, in counterpoint to the theme of the power and the glory is less The Rise and Fall of Luce than The Rise and Fall of Cort; but by the end this talented free-lance has persuaded us (by protesting, but not too much) that his "fall" is not really a fall at all. Apropos a *Time* executive whose indiscreet memo proposed that the business people be rewarded at a higher rate than the creative people, Cort observes, "Stillman got what he wanted; I did too, and in writing this account, I am getting more of it. As we move towards the grave, I suppose that I will be the winner, and Stillman's estate will go to somebody else."

Glory he defines, in Jefferson's expression, as "the aristocracy of virtue and talent"; power he sees as the desire to subvert these values to one's own purposes. In this case history, Cort, the prisoner of glory, loses the struggle for power. But as he himself points out, "I did not win the local power struggle; I lost. But I won in the glory struggle and such victories remain. I told Luce clearly that I was not his man and that my value resided in precisely that fact . . . (H)e did not want that kind of value, and for want of it his colossal enterprise sank into a creeping death. . . ." □

Toward the Therapeutic State?

THE AGE OF MADNESS: The History of Involuntary Mental Hospitalization Presented in Selected Texts. *Edited with preface, introduction and epilogue by Thomas S. Szasz. Anchor Press/Doubleday. 372 pp. Paper $2.95.*

THE SECOND SIN. *By Thomas Szasz. Anchor Press/Doubleday. 135 pp. $5.95. Paper $1.95.*

M.E. GRENANDER

Thomas Szasz's credentials in psychiatry are impeccable: an M.D. who is a practicing psychoanalyst, he is a fellow of the American Psychiatric Association and Britain's Royal Society of Health, a member of the American Psychoanalytic Association, and professor of psychiatry at the State University of New York Upstate Medical Center in Syracuse. Yet for a number of years he has been concerned with the "denazification" of psychiatric history. As recorded by psychiatrists and medical historians, he believes, it has conveyed the mistaken notion that institutional psychiatry helps the involuntary patient. "If Hitler had been victorious," he says in *The Second Sin*, "the Germans could have written a similarly therapeutic account of the history of the concentration camps."

The books dealt with in this review are Professor Szasz's latest full-scale attacks against the evils endemic to the Therapeutic State. In the course of his continuing campaign, he has been developing an ethical system based on personal autonomy and moral responsibility whose application to psychiatry is so radical as to fit Thomas Kuhn's criteria (in *The Structure of Scientific Revolutions*) for the paradigmatic shift that marks major turning points in scientific development. Predictably, according to Kuhn's analysis, those members of the psychiatric professions who still cling to earlier paradigms react negatively to Szasz's work, and the resultant controversy helps to define the transformation of the scientific milieu in which they operate.

Dr. Szasz himself, however, would simply point out that the emperor has no clothes on: psychiatry is not a science at all but what he calls "scientism," or the misapplication of procedures and attitudes appropriate for the natural sciences to such areas of human behavior as ethics and politics. Therefore, as students of the history of ideas have been aware for some time, his concerns reach far beyond psychiatry to all those disciplines involving human values. It is not without significance that, however some of his colleagues in the American Psychiatric Association may regard him, the American Humanist Association, at its 1973 annual meeting, cited him as "Humanist of the Year." He belongs to a tradition which includes, among others, John Milton, Voltaire and John Stuart Mill: the very antithesis of the clockwork-orange world of Adolf Eichmann and the banality of evil.

Those familiar with Szasz's work are aware of such facts; others will find these two books a good nontechnical introduction. He presents *The Age of Madness*, an anthology of selections from 1728 to the present, not only as a companion volume to his earlier *The Manufacture of Madness* but as an independent work. Its historical range demonstrates that psychiatric dehumanization of the mad, dating from the 17th century, coincides roughly with modern man's growing respect not only for science but for anything that is able to masquerade as science. Szasz names the period of the last three centuries in honor of its victims, since he regards involuntary mental hospitalization as its characteristic method of social control. He calls its three stages the Birth, Growth and Flowering of Psychiatric Power: 1650-1865, 1865-1920 and 1920-present. As he points out in the epilogue, the pieces assembled here show "the nature and extent of the threat which institutional psychiatry poses to modern man."

The difficulty of defining "mental illness," the psychiatric degradation of human beings, commitment to mental institutions as a means of settling family quarrels or for political oppression, the use of hospitalized mental patients as underpaid labor, and the cruelty of shock treatments and brain surgery are treated in selections ranging from fiction, autobiography, history and newspaper accounts to learned articles and an official position paper. Force and fraud to implement psychiatric control appear repeatedly in these accounts, as does the iatrogenic reduction of the incarcerated victim to such a state of dependency that he may no longer wish to return to normal society. Moody Prior recently enunciated the general principle in a study of Shakespeare's history plays: "The initial effect of power is to deprive its victim of the customary forms and objects which help him to express his identity and establish his status among his fellows. . . . Ultimately, the victim of power becomes a helpless, manipulable object, and finally a mere thing, a corpse."

Selections by authors as diverse as Daniel Defoe, Philippe Pinel, Benjamin Rush, Anton Chekhov, Jack London, Frigyes Karinthy, James Thurber, Erving Goffman and Sylvia Plath deal with the history of involuntary mental hospitalization in England, America and on the European continent. We learn that both Pinel and Rush, those pioneers of modern psychiatry, quite frankly advocated coercion of their patients. Although the poor, the weak and the unprotected have been in particular danger, rank and status have not guaranteed immunity, as exemplified by the victimization of King Ludwig II of Bavaria.

The ease with which married women

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could be incarcerated is typified by the case of Mrs. Elizabeth Packard, whose husband, a minister, committed her to an insane asylum from 1860 to 1863 because of their religious differences. An abolitionist who refused to accept his Calvinistic views on innate depravity and predestination, she discovered to her amazement that under Illinois law she was "a legal nonentity" whose husband could put her in an insane asylum at will. She eventually regained her freedom only because her views were much more in accord with the liberal outlook of the community than were his; neighbors came to her rescue, and she was vindicated in a jury trial whose verdict was cheered by a partisan audience.

Szasz's editorial comment on the case of a Canadian farmer, committed to a hospital for the criminally insane because his opinions about the Crown grant of his land were at variance with those of the Ontario provincial authorities, reveals how psychiatric miscarriages of justice occur: "The judicial authorities often have a choice between prosecuting a person accused of a crime and committing him as mentally unfit to stand trial. When the prosecution's case is weak, or when the judicial authorities fear that the defendant will embarrass them in court—or when, for whatever reason, the law-enforcement agencies of society wish to 'dispose' of a case without the publicity of a trial—the accused may be declared mentally unfit to stand trial and imprisoned in a mental hospital." He thus loses the opportunity to establish his innocence.

Perhaps the most chilling document in the entire book, however, Szasz presents with no comment other than to identify it as a position statement on the medical treatment of the mentally ill by the American Psychiatric Association and the National Association for Mental Health. This bulletin makes frighteningly clear that, by a semantic twist, a *"citizen's right to medical treatment"* (italics in the original) means forcing it on him against his will even when he "does not admit to his illness." Wearing the guise of benevolent paternalism, the authors recommend denying the patient "a jury trial with all its attendant embarrassment, indignity, publicity, and exposure," thereby stripping him of all his "so-called legal rights." To replace judicial due process they urge "a *simple commitment procedure* entailing an application to the hospital by a close relative or friend, and a certification by two qualified physicians that they have examined the subject and found him to be mentally ill." That such a *lettre de cachet* is really for the benefit of whoever wants the victim committed is revealed in an aside which cuts through all the pious cant about "protecting the rights of the patient who is hospitalized without his consent": a wistful allusion to the possibility of committing a patient, as in England and Holland, "for two weeks or a month so that the family may have a vacation." In the Therapeutic State, Szasz has long been claiming, the identifying mark of Big Brother is an M.D. degree. Consequently, it is not surprising that this position paper also calls, "over the long haul," for escalating "psychiatric services" far beyond "anything our country has yet seen."

What of the "treatment" to which the unfortunate victims have "medical rights," and about which the position paper is silent? Other selections in the anthology reveal what they are. The pharmacopeia includes mind-altering drugs whose long-term effects, according to Valeriy Tarsis' *Ward 7*, include "damage to memory, to eyesight, reduced sexual potency, apathy and indifference."

Another psychiatric intervention, electroshock, is described by its inventor as having originated in a Roman slaughterhouse where he watched hogs being convulsed into epileptic comas by electricity before being stabbed. Lobotomy is also proudly described by its originator, with a note by Szasz that this is "the only medical treatment that has been formally condemned by the Vatican and banned in the USSR." In *City Psychiatric*, a documentary novel, the protagonist watches "with growing disbelief and revulsion" a series of lobotomy experiments attempted as cures "for everything from psychosis to juvenile delinquency to promiscuity to alcoholism."

The reader, too, is likely to feel "growing disbelief and revulsion" as he finishes *The Age of Madness*. He may turn then to *The Second Sin*, which takes its title from the story of Babel in Genesis. The knowledge of good and evil was the first sin, but the second sin was speaking clearly. Like George Orwell, who warned against the totalitarian uses of Doublethink and Newspeak, Szasz believes that authority rests "on a monopoly over not only information but language itself." Thus, "understanding language is . . . the key to understanding man; and the control of language, to the control of man." Among the godfathers of *The Second Sin* are Pascal, La Rochefoucauld and Ambrose Bierce, who followed the dictum that good writing is "clear thinking made visible." Such a constellation suggests that *The Second Sin* is to be judged, not as humor, but as the wit which Bierce, one of the few American writers to handle it successfully, described as "a serious matter. To laugh at it is to confess that you do not understand."

So far this fits the thirty-four brief sections of *The Second Sin*, which cover only a few pages each, under such rubrics as "Sex," "Women," "Education," "Law," "Drugs," "Suicide," "Myth of Mental Illness" (a title Szasz borrowed from one of his own earlier books), "Science and Scientism" and "Therapeutic State." A few of the maxims included under these headings are quoted here:

> Formerly, Americans charged with murder were considered innocent until proven guilty; now they are considered insane until proven sane.
>
> No drug can expand consciousness; the only thing a drug can expand is the earnings of the company that makes it.
>
> Community psychiatry promises to bring the day nearer when everyone will take care of everyone else, and no one will take care of himself.

These aphorisms sound like those of a resurrected Ambrose Bierce: audacious and startling, clever, charming and quotable. Yet there is a sense in which *The Second Sin* is both more and less than wit. Bierce pointed out that wit is paradoxical; although "profoundly wise," it is nevertheless "not altogether true and

THE HUNT

Loping through the underbrush
the roe outdistances the hounds
panting in their rush
to deal their wounds;

but the roe glides effortlessly home,
swiftly, over the broken ground,
evading for a time
one murderous hound

who will flush her one morning from the brake
where the pond lies green-lidded and still,
and the birds will rise and shriek,
the hound have his will.

Charles Elster

therefore not altogether dull." But Szasz is in deadly earnest. Thus, he often qualifies his statements in order to make sure that they *are* altogether true. One way he does this is to introduce such limiting modifiers as "often," "usually," "many" or "maybe." Another way is to lengthen his entries to the point where, on occasion, they cease to be epigrams and become mini-essays.

Long ago, Ralph Waldo Emerson, discussing the decayed language of his own time, pointed out that "wise men pierce this rotten diction." Just so, Szasz punctures some of the cherished illusions of today's complacent liberalism:

> Judges and prosecutors, lawyers and psychiatrists, all protest their passionate desire to know why a person accused of a crime did what he did. But their actions completely belie their words: their efforts are now directed toward letting everyone speak in court but the defendant himself—especially if he is accused of a political or psychiatric crime.
>
> There can be no humane penology so long as punishment masquerades as "correction." No person or group has the right to "correct" a human being; only God does. But persons and groups have the right to protect themselves through sanctions that are, and should be called, "punishments," which, of course, may be as mild as a scolding or a small fine, or as severe as life imprisonment or death.
>
> What does man do with his fellow man who has fallen behind in the race of life? The liberal puts money in his pocket and a social worker on his back. Who among us really tries to put him on his feet so he can run again, and perhaps even surpass us?

Thus, Szasz's aim in *The Second Sin* is, as it was in *The Age of Madness*, fundamentally serious. A thumbnail summary of both books can be found toward the end of *The Second Sin*:

> We live in an age characterized by a tremendous need for vast numbers of mental patients upon whom, as products or things, a large part of the rest of the population can work, and which those considered mentally healthy can proudly support. The result is the Therapeutic State, whose aim is not to provide favorable conditions for life, liberty, and the pursuit of happiness, but to repair the defective mental health of its citizens. The officials of such a state parody the roles of physician and psychotherapist. This arrangement gives meaning to the lives of countless bureaucrats, physicians, and mental health workers by robbing the so-called patients of the meaning of their lives. We thus persecute millions—as drug addicts, homosexuals, suicidal risks, and so forth—all the while telling ourselves that we are great healers, curing them of mental illness. □

Celine's Grand Finale

RIGADOON. *By Louis-Ferdinand Céline. Translated by Ralph Manheim. Delacorte Press. 273 pp. $8.95.*

DAVID H. ROSENTHAL

Rigadoon, along with the earlier published *Castle to Castle* and *North*, composes Céline's final trilogy. Together, the three books deal with the fall of the Third Reich in Germany and the Vichy government in France. For Céline, it was the end of an era of active public life. It was also a time of violence and rapid decay, one which matched his own sense of imminent apocalypse. *Rigadoon* was Céline's parting gesture, his last curse upon a Europe he felt was doomed. According to the book's preface, he wrote the last words on the morning of July 1, 1961. That evening he was dead.

The story centers on the author's attempts, along with his wife Lili and their cat Bébert, to escape from a Germany destroyed by Allied bombings and get to Denmark. It chronicles their voyages, their sufferings and strokes of luck. Sometimes they are relatively near their goal, sometimes far away. Toward the end of the book, a consumptive Frenchwoman gives them a group of mentally retarded children, drooling idiots whom Céline and Company drag with them through the last 100 pages. Together, they stagger through ruined cities, smelling burnt flesh and seeing corpses wrapped in asphalt. Overhead, RAF planes drop magnesium bombs, which explode in all the colors of the rainbow.

At one point, Céline and his wife find themselves in a Nazi-organized center for the new resistance—guerrillas who will fight on after the expected Allied victory. Nazi troops destroy the center, but Céline and Lili, warned by their friend Restif, escape and continue their journey. Their fellow voyagers are Europeans from all over—Hungarians, Frenchmen, Italians, Latvians, et al.—collaborators with the Germans or refugees from bombed-out factories. In the end Céline, Lili and Bébert all make it to Copenhagen. There, for the moment,

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